pathy and vddiu^ them Into one, as Is the essential characteristic of German sentimentality; exceedingly happy at a noble, magnanimous action; for the rest, submissive towards superiors, envious of each other, and yet In their heart of hearts thoroughly self-satisfied—such were they and such was he.—The second dramatic talent was Schiller. He discovered a class of hearers which had hitherto never been taken Into consideration: among the callow German youth of both sexes. His poetry responded to their higher, nobler, more \i-,;k:i)l If more confused emotions, their delight In the jingle of moral words (a delight that begins to disappear when we reach the thirties). Thus he won for himself, by virtue of the passionateness and partisanship of the young, a success which gradually reacted with advantage upon those of riper years. Generally speaking, Schiller rejuvenated the Germans. Goethe stood and still stands above the Germans In every respect To them he will never belong. How could a nation In well-being and well-wishing come up to the intellectuality of Goethe ? Beethoven composed and Schopenhauer philosophised above the heads of the Germans, and it was above their heads, In the same way, that Goethe wrote his *Tasso,* his *Ifhigenie,* He was followed by a small company of highly cultured persons, who were educated by antiquity, life, and travel, and had grown out of German ways of thought. He himself did not wish It to be otherwise.—When the Romantics set up their well-conceived Goethe cult; when their amazing skill In appreciation was passed on to the disciples of Hegel, the real educators of the Germans